

LOS ANGELES COUNTY MUSEUM

Bulletin

OF THE
ART DIVISION

Vol. 5 No. 4
Fall, 1953



Loan Exhibition:

NORTH ITALIAN FURNITURE of the XVIII CENTURY

All examples in the exhibition have
been chosen from the collections of
Mr. Adolph Loewi, of Rome and Los Angeles

Front Cover —

10. ENCOIGNURE: cream lacquer with gilding
Venetian, about 1720

Strangely, when this exhibition represents such a celebrated school of work, it will afford surprises to the larger number of our visitors. For the contributions of Italy to the decorative arts of the 18th century are well appreciated in Europe, but examples are so little seen and understood by Americans. Whether in exhibitions of work or in published studies, attention has been directed chiefly toward the English and French traditions.

What is expressed here is of very different character. Our eye is accustomed either to the quiet understatements of English taste, in furniture that loved the plain silken-polished surface, the well controlled accents of carving and inlay, or else to the elegance of French furniture, with its superb marqueterie and its fondness for sculptured mounts of gilt bronze. Italian work, especially the Venetian, looked ever backward to the Baroque, and constantly showed a delight in the use of color heightened with tarnished gold.

To the unacquainted eye, a great deal of this work "looks French" and indeed it is — 18th century Italy having lent the Baroque, only borrowed back the rococo. Much that had been created in France during the amazing years of Louis XIV, *le roi soleil* who reigned three-quarters of a century (1643-1715), was influenced by Italian precedent. And in the more gentle, more intimately charming style of Louis XV (1715-1774) the Italians found models that attracted and inspired them.

By now, the ancient glories of Venice the *Serenissima* were at sunset — politically, that noble Republic of more than a thousand years died with the 18th century; economically, she was bankrupt and her palaces decaying; artistically, she was weary. There was no longer such creative energy as now drove the French or English to new inventions, fresh expressions. Technically, the Italian worker too often shirked where it did not show — the effect was enough, enough at least for a patronage that could no longer afford to pay better.

The successes had already been achieved long before, in so many of the lesser arts, not to mention painting or sculpture at all. The Venetian genius for line and color appeared in her 15th century textiles, her dexterity in the laces or glassware of the 16th century, and now she condescended to take back a portion of what all Europe owed her.

In numbers, a two-thirds part of our exhibition comes from Venice, crowning the Adriatic in northeastern Italy. The remaining third is from the northwestern province of Piedmont, which borders France, or from the fringes of that district to include Genoa and Milan.

Expectably, an exotic Chinese influence is discovered in the fashion of a region that since before Marco Polo had enjoyed direct touch with the Orient — witness a lacquered room from the palace of the Savoia (No. 1), a green-lacquered Venetian desk with *chinoiserie* in gold (No. 6). French taste is clearest seen in the seating furniture, *bergères* and *cabriolets* that are almost Louis XV, or in consoles and mirrors that are rococo transformed — less playful than the French, more vigorous and sober. The cream-lacquered and gilded *encoignure* (No. 10) remembers little of its French debt.

In rare instances, dark and quiet walnut may suggest types with which we are more familiar, as perhaps the shaped table-desk (No. 5) which might be early-century Dutch, or the folding table (No. 18) which nearly passes for English and early Georgian. A charming Venetian settee (No. 23) or the rich pair of corner tables (No. 16) are as close as North Italian spirit could come to accepting the coldly mannered neo-classic style.

But what most delighted the makers, and must captivate us too, is the range of painted and lacquered pieces such as a blue Genoese commode (No. 8) or the pair of Venetian doors (No. 3) with decoration in the mid-century style of Giambattista Tiepolo.

For his friendly generosity in providing all this, we are most grateful to Mr. Loewi. The attributions were furnished by Mr. William J. Robertson, who took the principal burden of making selections. We are privileged to offer the exhibition October 1 through November 15.

—Gregor Norman-Wilcox



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NORTH ITALIAN FURNITURE of the XVIII CENTURY

1. **PANELED ROOM.** Painted soft bluegreen with richly carved and gilded ornament. Panels of red lacquer with *chinoiserie* figures and landscapes in gold

L. 17' 7" — w. 8' 5"

From the palace of the Savoia family, in Turin, about 1750

2. **DOORS.** Pair yellow lacquered doors with mirror panels, bordered with simulated tortoise shell. Lower panel with *chinoiserie*, reverse with a gilt monogram

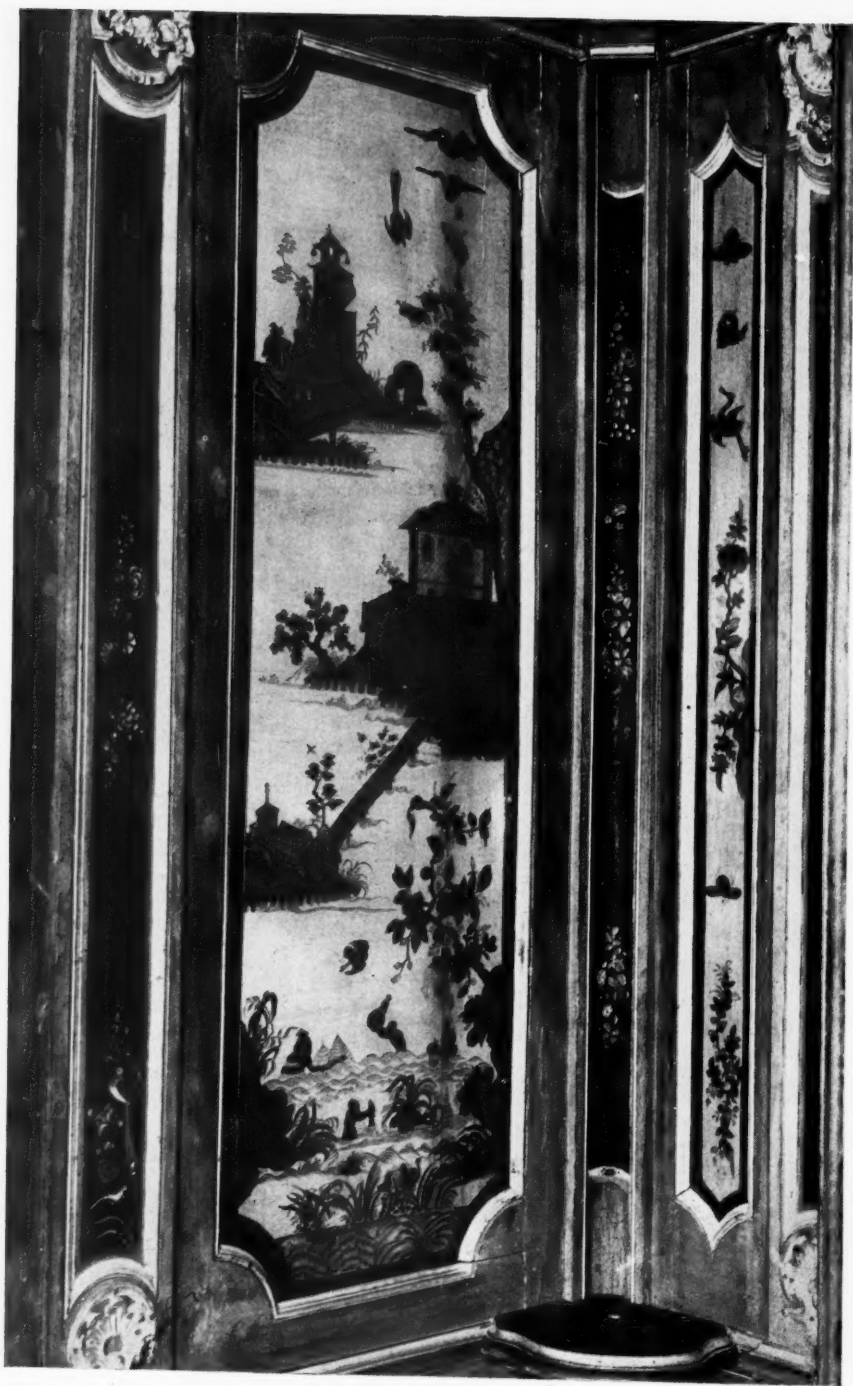
H. 6' 11" — w. 45"

Venetian, mid-18th Century

Opposite, and *detail* —

Paneled Room in lacquer, palace of the Savoia, in Turin





Detail of paneled room in lacquer (No. 1)

3. DOORS. Pair green lacquered doors with carved and gilded moldings, painted floral urns, portrait medallions and garlands

H. 6' 8" — w. 32"

Venetian, second half 18th Century

4. MANTELPIECE. Brown-veined marble

H. 3' 6½" — w. 5' 2"

Piedmontese, second half 18th Century

5. TABLE-DESK. Figured walnut, molded oblong top with pull-out slide, multiple drawers, cabriole legs with trifid feet

H. 30" — w. 45"

Venetian, second half 18th Century

6. DESK. Bracket-footed desk in green lacquer, with gilt *chinoiserie*

H. 39½" — w. 32½"

Venetian, second half 18th Century

2. Pair of doors, yellow lacquer: Venetian, mid-18th Century



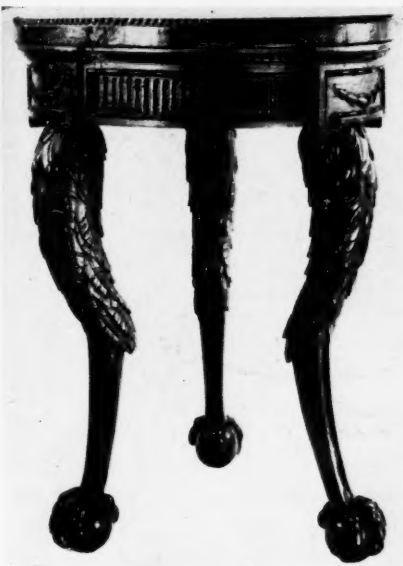


3. Pair of doors: Venetian, second half 18th Century



(Above) 5. Table-desk in walnut: Venetian, second half 18th Century

(Below) 19. Table, carved walnut: Genoese, late 18th Century



7. TABLE-DESK. Inlaid walnut, shaped oblong top and three banded drawers with bronze fittings, shaped skirt and slim cabriole legs

H. 30" — w. 5' 8"

Piedmontese, second half 18th Century

8. COMMODE. Three-drawer commode of bombé form, marble top, blue ground with polychromy of flowering branches and birds

H. 36" — w. 49"

Genoese, mid-18th Century

9. COMMODE. Grey marble top, fluted white columns, fine marqueterie of architectural subjects and figured borders on front and ends. Work of Giuseppe Maggiolini (1738-1813) notable North Italian cabinetmaker

H. 38" — w. 48"

Milanese, last quarter 18th Century



10. ENCOIGNURE. Cream-lacquered corner cabinet on low cabriole legs, lively rococo carving in gold (see *Front Cover*)

H. 39" — w. 25"

Venetian, about 1720

11. CONSOLE. Carved rocaille and leafscroll detail in gold, simulated marble top, two scroll supports

H. 29" — w. 37"

Venetian, second half 18th Century

12. CONSOLE. Carved frilling with leafscrolls and flowers, marble top. Mottled green ground with cream and traces of red

H. 34" — w. 36"

Venetian, mid-18th Century

13. CONSOLE. Richly carved and gilt, flowers and leafscrolls in colors, pink marble top

H. 26" — w. 25"

Venetian, second half 18th Century



(Opposite) 7. Table-desk, inlaid walnut: Piedmontese, second half 18th Century

(Opposite) 26. Bergere in walnut: Piedmontese, mid 18th Century

(Above) 20. Nightstand, pale green with flowers: Genoese, about 1760

(Below) 8. Commode, flower branches on blue: Genoese, mid-18th Century

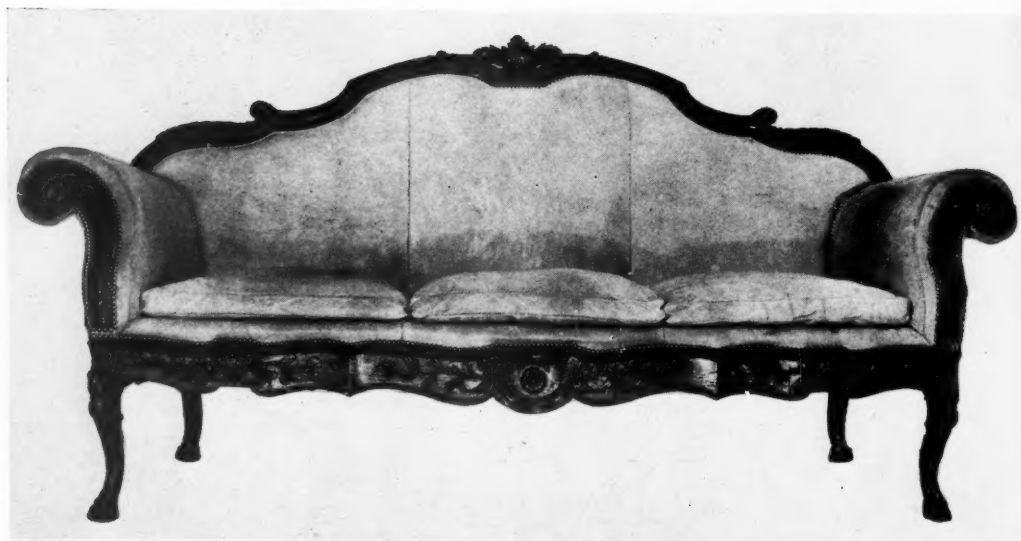




(Above) 27. Armchair in walnut: Piedmontese, mid-18th Century

(Below) 22. Sofa, carved walnut: Piedmontese, mid-18th Century

(Opposite) 9. Commode in marqueterie, by Giuseppe Maggiolini: Milanese, last quarter 18th Century



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14. PAIR CONSOLES. Walnut, shaped demi-lune top, apron with carved shells and scrolls, three deeply carved supports meeting at a foliated spray
H. 32" — w. 34½"

Venetian, mid-18th Century

15. CONSOLE AND MIRROR. Grey-painted with blue trim, cabriole leg table and matching mirror with light rococo carving

Table: H. 30" — w. 38"

Mirror: H. 4' 8" — w. 33"

Venetian, mid-18th Century

16. CORNER TABLES. Pair white-painted tables with marble tops, gilt trim, tapered and fluted legs with acanthus leaves, festoons, masks

H. 36" — w. 20"

Piedmontese, second half 18th Century

17. CARD TABLE. Painted cream with silvered decoration, fabric paneled top

H. 29" — 31 x 32"

Piedmontese, mid-18th Century

18. FOLDING TABLE. Carved walnut with inlaid burl top, scrolled skirt and six cabriole legs

H. 29" — w. 37"

Venetian, mid-18th Century

19. TABLE. Small circular table of carved walnut, fluted apron with festoon panels, three feathered legs with claw and ball feet

H. 29" — diam. 20"

Genoese, late 18th Century

20. NIGHTSTAND. Painted pale green, floral decorations in red and green. Inset marble top, slender cabriole legs

H. 31" — w. 21"

Genoese, about 1760



(Above) 18. Folding table, walnut: Venetian, mid-18th Century

(Below) 30. Armchair, of a pair in carved walnut: Venetian, mid-18th Century

(Opposite) 45. Mirror, carved birds and leaf scrolls: Venetian (?) mid-18th Century

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21. TABLE. Chequered and herringbone marquetry, many secret compartments

H. 31" — 12 x 14"

Piedmontese, end of 18th Century

22. SOFA. Richly carved walnut, upholstery of leather. Arched undulating back, arms out-scolled, cabriole legs with paw feet

H. 3' 6" — 1. 8'

Piedmontese, mid-18th Century

23. SETTEE. Finely carved with laurel leaves, flowers and medallions. Lacquered cream and green with gilded detail

H. 31" — 1. 5'

Venetian, mid 18th Century

24. PAIR CANAPES. Short settees in walnut painted yellow, floral brocade upholstery of the period

H. 33" — 1. 3' 10"

Venetian, second half 18th Century

25. BERGERE. Walnut with barrel back, fine carved foliage and shells, cabriole legs

H. 30½"

Venetian, mid-18th Century

26. BERGERE. Carved walnut, double-stayed and padded arms, cabriole legs

H. 41"

Piedmontese, mid-18th Century

27. ARMCHAIR. Carved walnut, foliated scroll carving, cabriole legs

H. 39"

Piedmontese, mid-18th Century

28. PAIR ARMCHAIRS. Painted pale blue with white detail, shield back, square tapered legs

H. 33"

Venetian, last quarter 18th Century



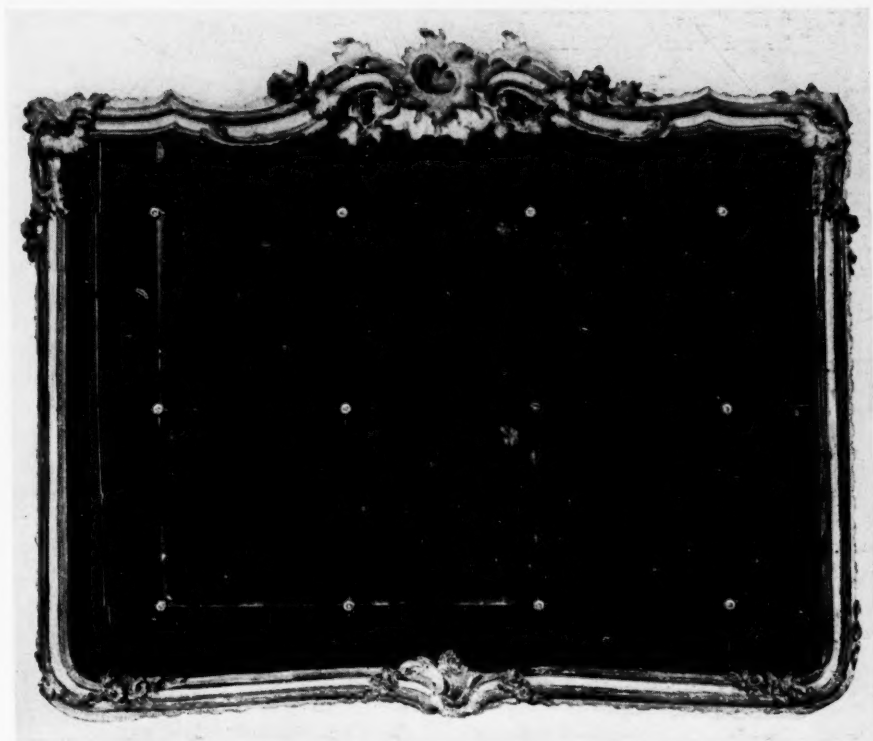


(Above) 25. Bergere, carved walnut: Venetian, mid-18th Century

(Below) 13. Console, carved and gilt, marble top: Venetian, second half 18th Century

(Opposite) 44. Mirror, with carving in colors: Venetian, mid-18th Century





29. PAIR ARMCHAIRS. Carved walnut with shells, red needlework upholstery

H. 41"

Genoese, mid-18th Century

30. PAIR ARMCHAIRS. Carved walnut, high back with flower carvings and shells

H. 42"

Venetian, mid-18th Century

31. ARMCHAIR. Carved walnut, panel back outlined with scrolls and centering a portrait medallion

H. 34"

Venetian, second half 18th Century

32. PAIR ARMCHAIRS. Finely carved walnut with gilded detail

H. 46"

Venetian, mid-18th Century

33. PAIR BENCHES. Carved wood, painted blue and yellow to simulate marble

H. 19" — l. 54"

Venetian or Piedmontese, first half 18th Century

34. PAIR STOOLS. Carved and yellow-painted with gilt trim

H. 20" — 19" square

Venetian, second half 18th Century

35. BED. Painted green and cream, acanthus and fluted carving, urn finials, headboard with urn and garland cresting

H. 6' — w. 5' 2"

Piedmontese, second half 18th Century

36. CRADLE. Green-painted and with rococo carvings in gold

H. 30" — l. 47"

Piedmontese, first half 18th Century





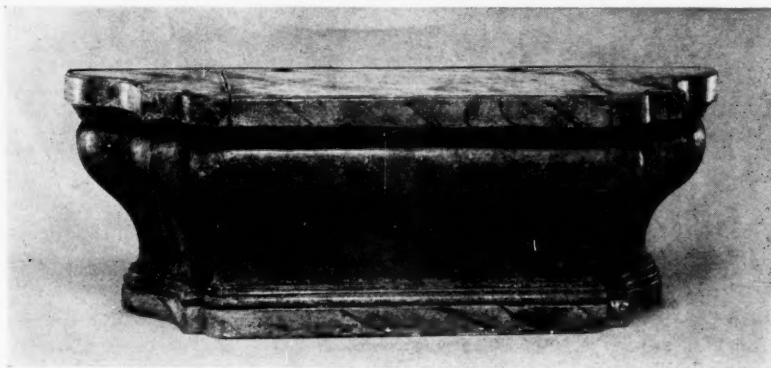
(Above) 46. Mirror, rococo frame in walnut: Venetian, mid-18th Century

(Below) 33. Bench, of a pair painted to simulate marble: Venetian or Piedmontese, first half 18th Century

(Opposite) 31. Armchair, carved walnut: Venetian, second half 18th Century

(Opposite) 29. Armchair, of a pair in needlework: Genoese, mid-18th Century

(Opposite) 36. Cradle, green with gilt carving: Piedmontese, first half 18th Century

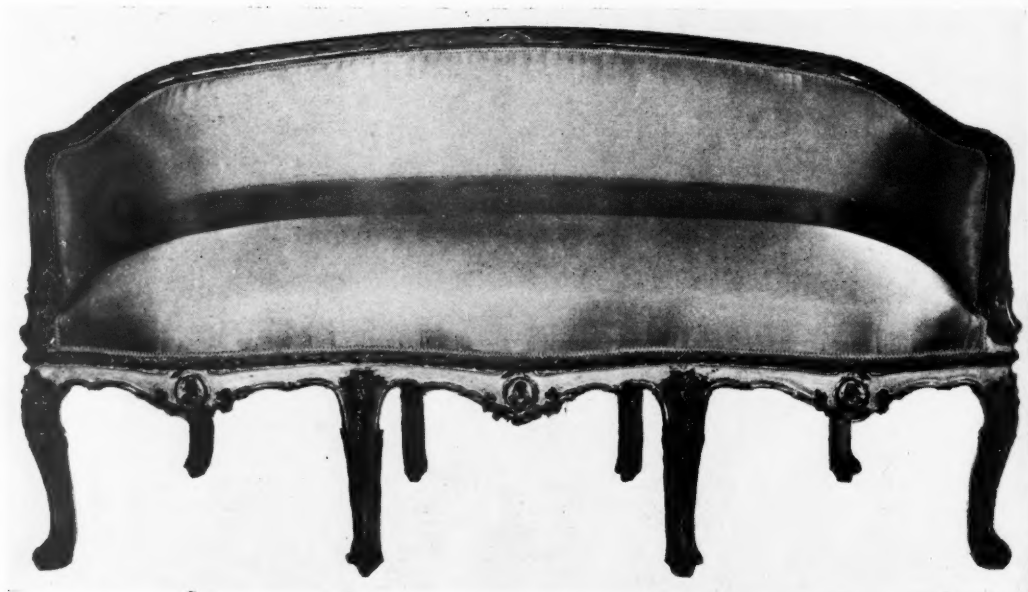




(Above) 16. Corner table, of a pair in white and gold: Piedmontese, second half 18th Century

(Below) 23. Settee with lacquered and gilt carving: Venetian, mid-18th Century

(Opposite) 41. Mirror in neo-classic taste, polychromed: Piedmontese, second half 18th Century



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37. TALL CASE CLOCK. Painted cream, scroll and floral decorations in blue and red

H. 7'

Genoese, about 1760

38. SCREEN. Four-fold screen with silk panels, scroll-carved frames lacquered green with floral decoration

H. 4' 8" — w. 8'

Venetian, mid-18th Century

39. BLACKAMOORS. Pair of gilded figural stands, a man and woman in flowing robes, upon boldly sculptured rockwork bases

H. 4' 9"

Venetian, mid-18th Century

40. VITRINE. Carved cherrywood, two glazed doors with fretted gallery and skirt, two scroll supports

H. 52" — w. 26½"

Piedmontese, second half 18th Century

41. MIRROR. Overmantel frame with oval glass in a marbled and gilded panel, pylons at the sides, cresting of crossed quivers and lyre with festoons

H. 53" — w. 52"

Piedmontese, second half 18th Century

42. MIRROR. Overmantel frame of carved and gilded wood

H. 3' 10" — w. 5' 8"

Piedmontese, first half 18th Century

43. MIRROR. Overmantel frame of walnut with foliage and rocaille carving, the lower corners with candle sockets

H. 33" — w. 6' 1"

Venetian, mid-18th Century

44. MIRROR. Carved floral and rocaille motifs, painted cream with decorations in green, blue, coral

H. 42" — w. 50"

Venetian, mid-18th Century

(Above) 40. Vitrine, carved cherrywood:
Piedmontese, second half 18th
Century

(Below) 21. Table, fine wood inlays: Pied-
montese, end of the 18th Century

(Opposite) 37. Tall-case clock, decoration in
colors: Genoese, about 1760



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45. MIRROR. Richly carved and gilded, birds and foliage, flowers and leafscrolls

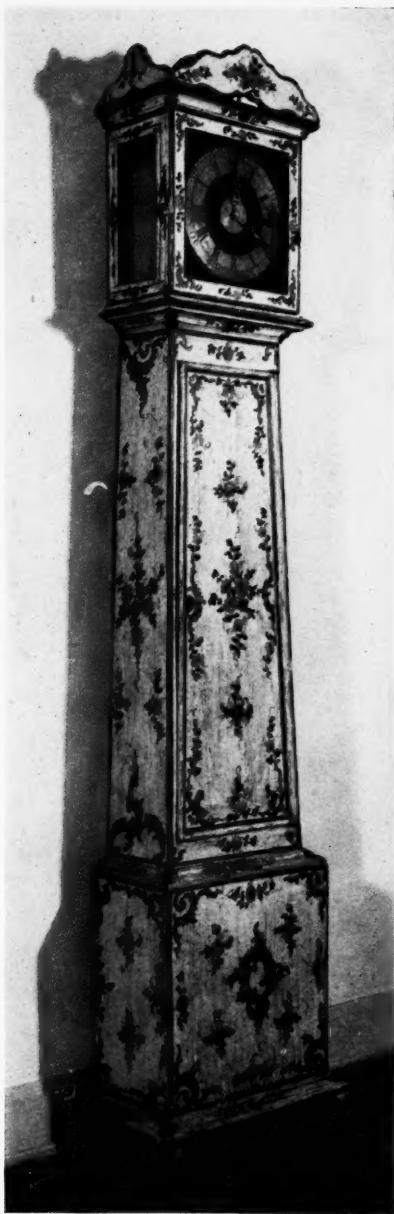
H. 37" — w. 24"

Venetian (?) mid-18th Century

46. MIRROR. Walnut frame elaborately scrolled, crested with rococo cartouche centering a small mirror panel

H. 33" — w. 24"

Venetian, mid-18th Century



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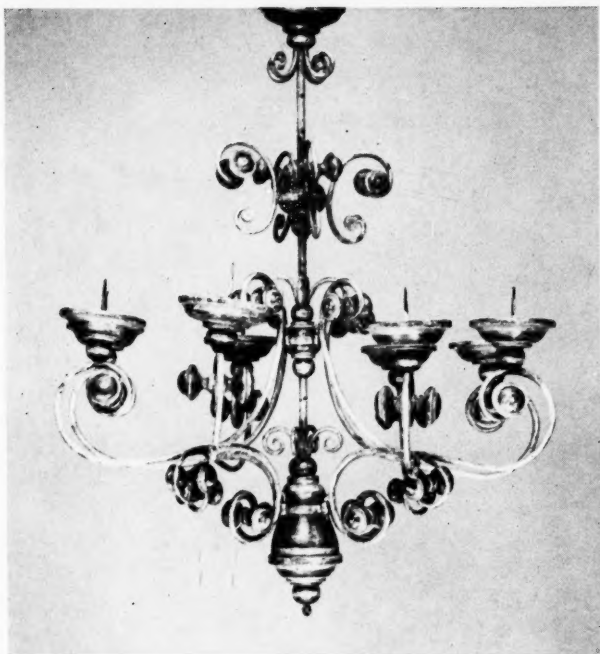
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48. Chandelier, of a pair in iron and wood: Florentine, second half 18th Century

PART II - DECORATIONS

47. CHANDELIER. Five branches, green-painted metal foliage with Saxe porcelain flowers

H. 29" — spread 28"

Piedmontese, second half 18th Century

48. PAIR CHANDELIERS. Six branches, wrought iron with turned wooden knobs

H. 37" — spread 30"

Florentine, second half 18th Century

49. PAIR BRACKETS. Shaped shelf, lacquered green with gold. Leafy support, and pierced skirt of festoons centering a classical medallion

H. 13" — w. 18"

Venetian, about 1770

50. PAIR BRACKETS. Of wood richly carved in rococo leafage and flowers

H. 10½"

Venetian, mid-18th Century

51. CORNICES. Pair of curtain boxes, carved and lacquered yellow, with painted floral decoration

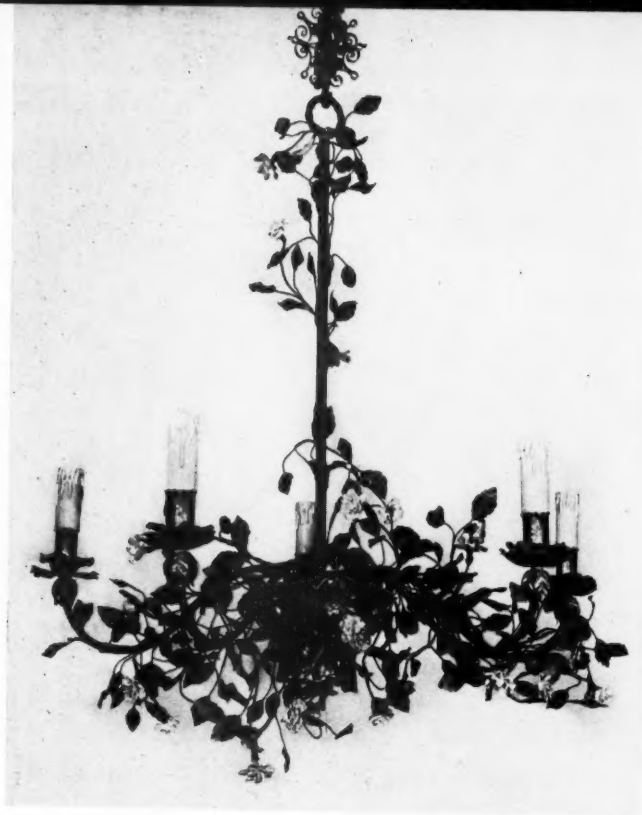
W. 4' 3"

Venetian, mid-18th Century

52. MIRRORS. Pair of all-glass cartouche frames, blue glass with porcelain flowers, crested with a mask and flowers. The mirror plates etched with figures and scroll border

H. 42" — w. 20"

Venetian, mid-18th Century

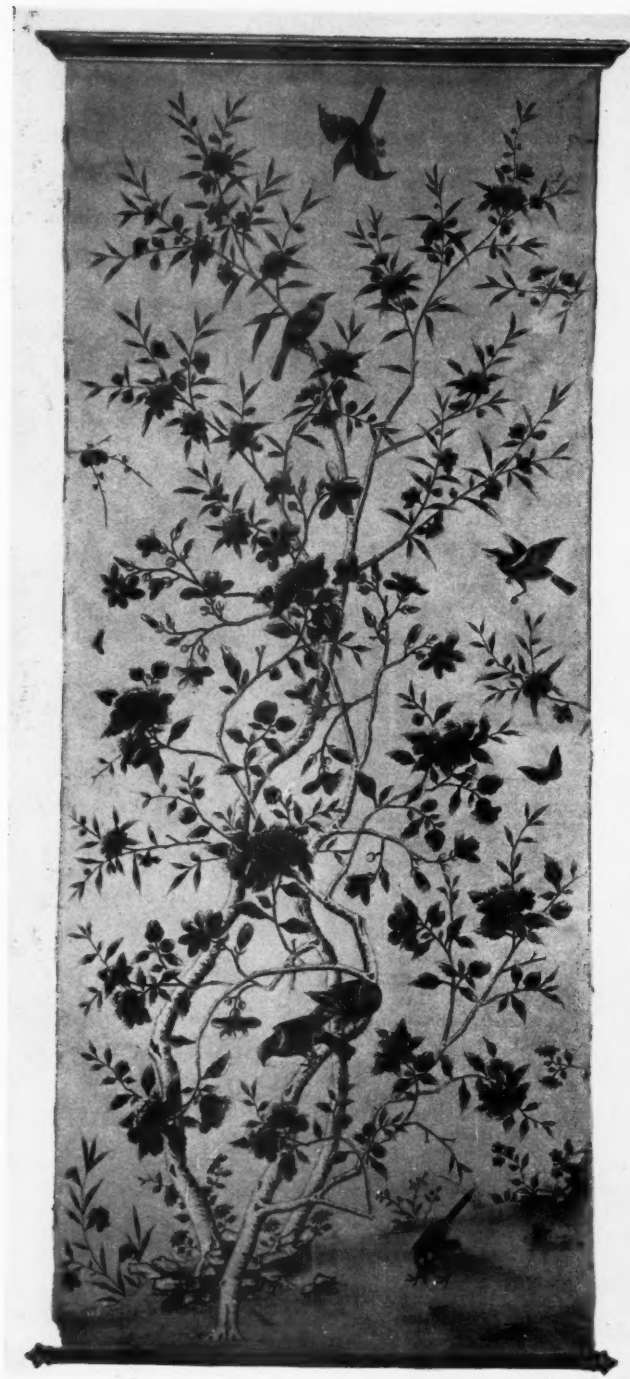




(Above) 39. Blackamoor, from a pair with sculptured rockwork bases, ebonized and gilt: Venetian, mid-18th Century

(Opposite) 47. Chandelier, painted metal with Saxe porcelain flowers: Piedmontese, second half 18th Century

(Opposite) 49. Bracket, of a pair lacquered green with gold: Venetian, about 1770



(Right) 52. Mirror, of a pair in blue glass with porcelain flowers: Venetian, mid-18th Century

(Opposite) 55. Panel from a set of six, Chinese blue foliage wallpaper mounted as scrolls: palace of the Marchese Pamparato, mid-18th Century

53. STANDING MIRROR. Turned column supporting a small circular glass, painted cream with transfer decoration

H. 5' 4"

Venetian, second half 18th Century

54. TABLE MIRROR. Carved cartouche frame in green lacquer, polychromy of flowers and foliage

H. 27" — w. 18"

Venetian, mid-18th Century

55. CHINESE PANELS. Six wallpaper panels mounted on linen, blue foliage with birds, original fittings in blue and gilt top and bottom. From the palace of Marchese Pamparato in Moncaliere

H. 9' 6" — w. 46"

Mid-18th Century

56. NECESSAIRE. Leather-covered oval chest fitted with mirror panel, bottles etc. Interior with floral polychromy on green lacquer ground

H. 6" — 13 x 21"

Venetian, mid-18th Century

57. CLOCK. Carved and painted wood, standing figure of a turbaned blackamoor with mechanized eyes and mouth

H. 15"

Venetian, second half 18th Century

58. WAITER. Circular tray of carved and lacquered wood, black ground with birds, flowers, lace

Diam. 15"

Venetian, mid-18th Century

59. CANDELABRA. Four candle branches of silvered bronze, rococo style

H. 15¾"

Piedmontese, mid-18th Century



60. FIGURINES. Four carved and lacquered wood figures of The Seasons

H. 11"

Venetian, second half 18th Century

61. MARBLE BUST. A blackamoor, white marble

H. 29"

Venetian, second half 18th Century



(Above) 64. Terracotta figurine, dressed in silks and embroidery: Neapolitan, mid-18th Century

(Below) 56. Necessaire, leather covered and with green-lacquered interior: Venetian, mid-18th Century

62. TERRACOTTA. Gesturing figure of a musician, painted terracotta

H. 25"

Venetian, second half 18th Century

63. TERRACOTTA. Half-reclining figure of a young woman with a dog

H. 6"

Venetian, second half 18th Century

64. TERRACOTTA. Turbaned figure dressed with an embroidered coat and silk pantaloons

H. 19"

Neapolitan, mid-18th Century



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